

ON  
PAPER <sup>by...</sup> FREDERICK  
WINGS O'BRIEN

The Lindys in Asia, as everywhere, made Americans proud to be their countrymen.

§ §

In the "Chronicle" is an article from London, by Aline Kistler, of Sausalito, on Maurice Browne, once of Carmel. She recalls her first visit to his Telegraph Hill studio, where he sat, wearing a pointed beard, and loop earrings. Now, he dresses like a banker, runs a London stock company of his own, is well-to-do and has stored the earrings in the prop chest. He hasn't even a hair on his face. With Americans beards, earrings, bracelets, long locks, sandals, etc., are the paraphernalia of striving; often, of starving. Arriving, they are dropped, as one drops one's napkin off one's chest after learning table manners.

§ §

Will Rogers veers strongly towards Russian ideas. He comments on his friend, Lady Astor's stated opinion that Russia has the best government in the world: "If Nancy don't think it's working, she will blat it out. She's the plainest-spoken woman you ever say . . . Russia, a whole nation of a hundred and fifty millions of people, all working, no profit, no board of directors, no dividends, no Wall Street to support . . . Look what a farmer would get if he got all that the consumer pays." Will will be wiped off the pages of the big papers soon. He's a Red.

§ §

Rupert Hughes' newest novel is about a man whose physician warned him not to become amorous; it was too hard on his heart. But, the patient—the hero—died nobly in the attempt. It's awful difficult to think up anything new to write about.

§ §

The W. C. T. U. (Women's Crabbing Tittilation Union) is to make "a monster drive for probishn." And, friend husband, son, brother, daughter, sneak to the bootleggation. Poor sex-starved women! Ask Aimee, the most noted female Christian in America. Aimee takes her snifter, is in love with live, and has rich, religious curves.

Continued on last page

# THE CARMELITE

SEMI-WEEKLY

MONDAY AND THURSDAY  
THREE CENTS A COPY

VOL  
IV

CARMEL-BY-THE-SEA: THURSDAY, SEPTEMBER 3, 1931

NO.  
21-9



LINOLEUM CUT BY MARIAN GRANT SMITH

**"VEDI NAPOLI E POI MOURI"**

—which, freely translated, means "See Naples and Die," and has more or less to do with Edward Kuster's latest offering, at the Studio Theatre this week-end



## Personalalia

A party of distinguished Belgians, Doctor Gregoire, of the University of Brussels, Mr. Van der Stichelen, Vice-Consul of Belgium in San Francisco, his wife and mother-in-law, Mrs. Mouens, accompanied by Mr. Bungen of Stanford were registered at La Playa Hotel last Sunday. Doctor Gregoire came from Stanford where he has been giving during the summer session a course in Byzantine art. Doctor Gregoire is recog-

nized as one of the world's leading authorities in this special subject and at the same time is a distinguished linguist, speaking seven languages that include Russian, Greek and Roumanian. He expressed himself as sorry to leave Stanford, where the students gave him great encouragement.

The group left Sunday, delighted with Carmel, where the Vice Consul of Belgium plans to spend a winter vacation with his family. Doctor Gregoire left the rest of the party on his way to Los Angeles where he is expected for a series of lectures before leaving for Belgium.

## She received none of her son's estate



This woman's son, well to do, died without leaving a Will. His property, distributed according to the inheritance laws of the State, passed in equal shares to his wife and minor child—none to his mother. And now she is left on her own resources.

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THE CARMELITE, SEPTEMBER 3, 1931

Later, he will go to the University of Warsaw for special duties.

Ella Young, frequent visitor to Carmel, now resident at Halcyon, has left for Berkeley, where she will give a course for the winter semester in Gaelic mythology. This delightful woman has published several books, among them being, "The Tangle Coated Horse" and "Irish Fairy Stories."

Remiel McGehee, art patron of Los Angeles, is in town for several days.

Mrs. Robert Glendinning, and her two daughters, Bonnie and Virginia, of Santa Monica, were guests of Mr. James White over the week end. Mrs. Glendinning and her daughters stayed at the Marcheta cottage on San Carlos earlier this summer. They are frequent visitors to Carmel.

Mr. Cornelius Everst Groemewegen of Phi Gamma Delta, national social fraternity, is the house guest of Mr. and Mrs. Gordon Newell. From here Mr. Groemewegen will go to Washington, D. C. He will return in the spring to settle in Carmel permanently.

The Misses Nancy and Caroline Kynaston have purchased a home on San Carlos street.

Miss Marion Vidoroni, daughter of Mr. and Mrs. Louis Vidoroni on San Antonio will leave shortly for Mills College.

Howard Hughes, Hollywood producer, has arrived at Hotel Del Monte for the California Amateur Golf championship which will begin Monday. He brought a large party with him on his yacht.

Morris Ankrum, assistant producer at the Pasadena Community Playhouse, and director of plays in Carmel formerly, is playing the heavy role in "The Speckled Band" by Sir Arthur Conan Doyle beginning tomorrow and running until September twelfth. Mrs. Ankrum returned to Carmel from San Francisco, where she spent several weeks visiting friends, Sunday, and left for Pasadena afternoon.

Roger Sturtevant, San Francisco photographer, formerly of Carmel, has been in town for several days.

Mac McCarthy, and his wife, Beryl Wynnyk, and Ben Legere, puppeteers from San Francisco, left Carmel yesterday after a week's visit. They produced several puppet shows last week-end in the Studio Theatre of the Golden Bough.



## VEDI NAPOLI E POI MUORI

When Elmer Rice wrote "See Naples and Die," which opens a four-night run at the Studio Theatre of the Golden Bough this evening, he probably did not have Carmel in mind. That Carmel is the first place to produce this play since its successful run in New York is merely accidental, but a glance at the casting done by Edward Kuster might lead one to believe that the whole thing was a frameup.

Several nationalities are represented in the cast, and as many or more are represented in the names opposite the characters. . . . A number of languages are spoken, most of them with an authentic accent. No high-priced Hollywood production has the advantage of more expert technical direction than has "See Naples and Die."

Gloria Stuart has something of an Ann Harding quality—suggested, perhaps by her bloneness, and furthered by the lines she has been given in this play.

No native of the Scandinavian peninsula could find fault with Gertrude Bardarson's impersonation of the Swedish wife of the Italian Innkeeper. Rosemary de Camp, playing the little Viennese girl, has a convincing accent, Preston Schobe, as the German friend of the Russian prince, likewise makes one wonder whether he speaks broken English naturally or whether he is an especially talented mimic. Allan Knight, who is the Italian inn-keeper does his bit so amazingly well, that one is inclined to doubt his claim to American ancestry. If his forbears weren't Neapolitan Knights, we lose a bet.

A metamorphosis from a Scottish Highlander in "Love-Liars," to a blase Russian prince, is the accomplishment of Edward E. Girzi. Mr. Girzi does his bits of Russian, German, French and his many English lines with the same excellence which marked his performance in "Love-Liars."

Luisa, played by Coralie Christal, is Luisa. Is what? Elmer Rice must have had her in mind. Basil Rowlinson, which is the part played by Charles McGrath, is an Englishman. As for that, so is Charles McGrath, so that.

Of Galt Bell, nothing need be said to anyone who has seen him work. He is an excellent actor—one of those rare gentlemen of the stage who succeed in making whatever part he plays entirely convincing, without submerging the personality which makes him so popular off stage.

Unfortunately that leaves out a number of the characters some of whom have

important parts, some of whom have "bits."

It must be the dream of every director to be able to cast a play as admirably as Carmel, Berkeley, Fresno, Hollywood, Pacific Grove, Monterey and way points have enabled Edward Kuster to cast "See Naples and Die."—M. H.

## COUNCIL MEETING

City affairs were handled with despatch last night by the City Council in one of the shortest meetings on record.

After discussion of traffic conditions in relation to the revised state laws, City Attorney Campbell was requested to draw up a set of new regulations, based on the California model ordinance. Steps to limit parking on Scenic Drive were taken at the request of a property owner because of the narrowness of the roadway and also because of the crumbling nature of the sea wall. Stones will be placed along the drive to restrict the parking areas now used.

An application for a sign permit from the Curtis Candy Store was taken under advisement. The tax ordinance, previously reported, was passed on second reading. Chief of Police Englund was granted his customary annual vacation.

## LOST!

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## Carmel River! Let 'Er Buck!

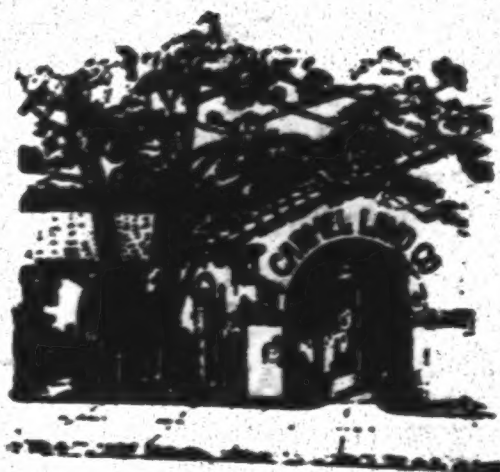
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THE CARMELITE, SEPTEMBER 3, 1931

### "THE STORY OF A SOLDIER"

As Told by SLONIMSKY

Stravinsky's "Story of a Soldier," which is to be played by small chamber orchestra, Nicolas Slonimsky conducting, in the Denny-Watrous Gallery Saturday evening, is one of the few musical scores which is actually propaganda for peace. The soldier, coming home from the war, is any soldier, and the ruin of his life is symbolic of the mental havoc wrought by war. The following account of the "Soldier" was written by Slonimsky himself, who is not only conductor, pianist, and lecturer, but professional writer as well:

"The book of the 'Story of a Soldier' is so nonsensical that supposedly intelligent people are known to have read it over and over again without getting any the wiser for that. Briefly it concerns a nostalgic soldier, a devil, and a violin, all of which, including the violin, behave quite incongruously. In the stage version, there is a Recitalist who recites in rhythmic prose, illustrating the action.

"Musically speaking, the 'Story of a Soldier' is a *tour de force* of writing for a small instrumental combination. It is said that Stravinsky, writing the score in the darkest days before the Armistice, realized that huge modern orchestras had outlived themselves if for no other than economic reasons. So he set out to 'Hooveize' music, and he did accomplish a feat of musical economy that is astounding whatever one may think of its musical value. The more frugal Stravinsky is in his construction, the more effective are the results. The March of a Soldier progresses sideways, so to speak, against the background of detached bass notes. The Fiddle of a Soldier shows stunts of scoring for a solo violin. In this movement Stravinsky is very Russian, notwithstanding his announcement that this is the story of a soldier in any war. The thematic material is trivial, of course. The important thing is what Stravinsky does with it."

In the orchestra are: Carol Weston, violin; Raymond Tenney, clarinet; M. Baker, bassoon; F. Peckham, percussion; E. Hernandez, contrabass; A. Linden, trumpet; V. Cimino, trombone; for the most part from the San Francisco Symphony Orchestra.

Following the "Soldier," "Four Pieces for Clarinet" by Alban Berg, will be played by Raymond Tenney, clarinet, and Dora Blaney, pianist. Then "Three Little Pieces for Clarinet Alone," by Stravinsky, played by R. Tenney, and "Two Pieces for Violin" by Aaron Copland, played by Carol Weston and Dora Blaney.



FRANK LLOYD WRIGHT ON  
MODERN ARCHITECTURE

by GLORIA STUART

A recent book published by the Princeton Press is Frank Lloyd Wright's "Modern Architecture." This American artist-architect is better known in Europe and Asia, where the public and civic groups have long recognized his work as superior to most of the present crop of architects. Twenty years ago he built an amazing hotel in Tokio, which, along with few other buildings, survived the earthquake several years ago. His plans and theories have had unusual influence in France and Germany, where modern architecture is seen at its best. America is just beginning to honor his pioneer spirit, by using his basic ideas for the World Fair to be held in Chicago two years hence; Wright is not among the architects engaged, however. The volume contains the series of Kahn lectures which Wright gave in 1930 in the department of art and archaeology at Princeton. The introduction is by E. Baldwin Smith, who says that the students crowded the lectures because here they found, "not forms but fire, not formulas but ideas, not formalities but vitality." In vigorous style, the book presents a problem that, solved in the ancient civilizations, has been unsolved since. The needs of modern architecture are many and, for the most part, unrecognized. Wright knows these, and for this reason, the lectures should stand as a high, basic Idea in modern building.

The first section of the book concerns itself with the art and craft of the Machine in its relations to materials and workers who produce these things. Because we have failed to use the Machine as an expert substitution of tools we must blindfold ourselves while walking through American cities so that we shall not "see that all this magnificent resource of machine-power and superior material has brought to us degradation." In this distressing situation, Wright sees architects evading the Nature of Materials, the Third Dimension, and Integral Ornament. This trinity, he believes, is the "beating heart" of all architecture as far as Art is concerned. Mass and Surface are by-products, when rightly used, of former formula. If American architects can realize this, then we will begin to create and "A great Architecture is the greatest proof of human greatness." We are confused with the awful substitution the Machine has made in our lives, and we do not know what to do about it. We are still experimenting, and in the wrong direction. "American Society has the essential tool of its own age by the blade, as lacerated hands everywhere testify."

Architects before today have wrought valuable records in their buildings, and these records would be absolutely insignificant to us if they had worked with the tools at their command like we work with ours today. Everywhere are signs pointing to the confusion which this heritage has given us. We are bound down and prostituted by it. "Any idea whatever of fitness to purpose or of harmony between form and use is gone from us."

And it is not only in the public buildings of America, but also in the homes that architecture has fallen so low. Wright believes it is in the home that true originality and expressiveness in architecture should begin. Look in cities, he says, and you will find block after block of theatrical display on the part of its residents—a display of Chateaux, Manor houses, Venetian palaces, Feudal castles, Spanish and Moorish houses, and English cottages. No inventiveness, all hand-me-downs. The interiors of houses as they are done today are best ignored. Shall we blame the Machine? No, because it "is only the creature, not the Creator of this iniquity!" Wood in itself

is beautiful and desirable when treated with sensitiveness. But when *imitation* of ancient wood carving by elaborate machines is accomplished, poor joinery and synthetic appearance results. The beauty of wood lies in its qualities as wood, strange as this may seem. Why does it take so much imagination—just to see that? Treatments that fail to bring out those qualities, foremost, are not plastic, therefore no longer appropriate. The inappropriate cannot be beautiful. "And so it is with marble when it is sliced and applied on buildings as thick well set blocks—all faked; terra cotta is plastered on buildings in trashy forms, as are all the new imitations in clays and metals. For years this abuse has continued, but now the Machine, and the Materials, and the Men that America provides her architects with, this insensate usage can stop, and the modern architect "is free to work his rational will with freedom unknown to structural tradition. Units of construction have enlarged, rhythms have been simplified and etherialized, space is more spacious and the sense of it may enter into every building."



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CURTIS

THE CARMELITE, SEPTEMBER 3, 1931

PAUL DOUGHERTY, PAINTER

(Member of National Academy of Design, National Institute of Arts and Letters, Society of American Artists, and the New Society.)

The Denny Watrous Gallery announces an exhibit of the works of Paul Dougherty, painter, from September eighth to September twenty-sixth. The showing will open on Tuesday evening, between the hours of eight and ten.

There is no academic honor that has not been bestowed on Paul Dougherty. As early as 1907 he was entered in the National Academy, and for years has held the reputation of being one of the country's greatest marine painters. Dougherty is one of the "only three" artists ever invited to give a one-man show at the Carnegie International, where he had a special room of twenty-seven pictures in 1914. He has shown in the international exhibitions of Berlin, Rome, Venice, Barcelona, Buenos Aires, London and Paris. At the present moment he is represented in the Paris Salon, Carnegie International Exhibition at Pittsburgh, Chicago Art Institute, and in the various museums throughout the country.

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BRINGING MUSIC TO THE  
MASSES

by MARY LINDSAY-OLIVER

*(Carmel composer and critic now sojourning in the East.)*

Chicago, the city of big business, big bosses and big hoodlum, is peculiarly redeemed by the many efforts of its educational and cultural bodies, through its civic pride in undertakings that have for their motive the impressing of ideals upon its mass psychology. No more fitting, useful or beautiful memorial contribution to an American city has been made than the Soldiers Field on the Lake Front, bordered by its Greek columns and extending south from the Field Museum in an open-air stadium. Last Saturday this was the setting of one of the greatest musical spectacles ever arranged anywhere and was the record of achievement by the area known as Chicagoland.

Led by the "Tribune" and other Middle West newspapers who agreed, after last year's Festival, to arrange an annual Music Festival at the Field, the spectacle last week drew an audience of over one hundred fifteen thousand and employed over six thousand in an assemblage of bands, choruses, events, and groups of the natives. It was not only a show of strength—audacious and surprising—but artistic elements were also there. Science today has achieved marvels in sound transmission, and owing to the use of electric amplifiers, everyone on the field heard the entire program as though only a few feet away from it. The items, announced by Phil Maxwell of the "Tribune," who was also the originator of many of the ideas used, were entirely sufficient without a printed program; while the Hallelujah Chorus from "The Messiah," sung by the massed choruses, lost none of its nuance or words. Nor did the stirring strains of Sousa's marches and his "Sheridan's Ride" conducted by the March King himself. Community singing, drum corps, and bands from Middle West cities—the Toreadore Song from "Carmen," sung by Rimini of the Chicago Civic Opera, Hilda Burke, also of the Opera, in solo with massed chorus, negro spirituelles, the music, climaxed by Tschai-kowsky's overture, "1812" accompanied by gun-fire and fireworks and the swaying of brilliant searchlights above was a scene and sound never to be forgotten and a splendid tribute to all its conductors.

When newspapers as reflectors and wielders of public interest sponsor civic musical effort as the Chicago "Tribune" and the San Francisco "Chronicle" have done, the example opens a way for an influence throughout the country that

should go far in helping to establish a more thorough musical knowledge and the genuine amateur. Even if it only encourages band and chorus contests, it is

in the interests of future art growth and will go a long way toward bringing out music as a daily need rather than as a luxury.

## A Definite Proposal for the Future of the Golden Bough Enterprise



VIEWING the growing popularity of this Theatre and the constantly increasing attendance upon the plays, there is every reason to believe that in less than five years the institution can be made wholly self-supporting. The present operating deficit, after paying from the proceeds of the plays interest, taxes, insurance and other fixed charges, is approximately \$4,000 per annum, which allows for ten productions, viz., a new play every five weeks. The average loss of \$400 per production will disappear entirely as soon as conditions permit of reasonably well attended performances a second week-end as part of the regular policy of the Theatre.

Until now the operating losses have been borne solely by the owner-manager, whose constant personal services moreover have been voluntary and gratuitous. It is no longer financially possible for him to devote his energies, under these conditions, to the Theatre.

After many conferences with people experienced in community-supported theatres as well as with local residents and business people, the management is prepared to put forward a "Five-Year Plan" which will keep the local creative Theatre on its feet until it shall regain the financial stability which it enjoyed during the early seasons of the original Golden Bough, 1924-27.

Opinion seems to be that the question whether the plant remains under its present individual ownership or is sold into group-ownership is not a fundamental issue, provided only that a substantial group becomes actively and vitally interested in the financial and artistic growth of the institution.

The management ventures, therefore, this suggestion for community consideration (assuming that its offer of sale of the entire Golden Bough enterprise is not accepted within a reasonable period): that twenty-five guarantee-units be formed on the Peninsula of Monterey—hotels, newspapers, banks, mercantile institutions, families and individuals—at \$150 a year each; that the sums be appropriately deposited in trust as a guarantee fund at the beginning of each season, less any amount left over from the previous season; that these twenty-five units form either an executive or advisory board, as they may desire; that the employment of directors, selection of plays and dictation of artistic and business policy be vested in this group in whatever degree the group itself may determine; and that this plan be consistently followed, preferably by the same group, for five years, within which time increased attendance from normal growth in population alone will gradually diminish the present deficit and doubtless finally wipe it out altogether.

It seems unthinkable that such an integral part of the recreational life of Monterey Peninsula as the Golden Bough enterprise should be allowed to perish through community inertia. We believe a way will be found to save it. Individual effort has proceeded as far as it can go, however, and the question of the value of this creative and producing theatre of its continued life or immediate death, is up to the residential communities of Carmel, Carmel Highlands, Carmel Valley, Pebble Beach, Monterey, Del Monte and Pacific Grove, as well as to the mercantile interests within this territory.

EDWARD KUSTER.



# "THE CITY OF THE FUTURE" A CARMEL LECTURE

Dr. Carol Aronovici, city planner, will lecture at the Studio Theatre of the Golden Bough next Thursday evening under the sponsorship of the Carmel Woman's Club. There will also be a showing of the film, "The Future City."

While attending the International Congress on Housing and Town Planning as the representative of the Governor of California and the University of California, Dr. Aronovici, who has been spending some time in Carmel, discovered a city planning film which has been considered as the most outstanding achievement in this field.

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After co-operating with some of the outstanding planners in Germany who were responsible for the making of the film Dr. Aronovici inserted into the film certain changes which make it more suitable for American use. The film was originally produced with the co-operation and financial aid of the Welfare Ministry of Prussia and the Land Planning Association of Central Germany and West Saxony. Dr. Werner Hagemann, well known German planner and now in consulting capacity for the Argentine government, co-operated with Dr. Aronovici in producing the revised edition of the film.

The London Star said of this film that it should "be on exhibition throughout the length and breath of our land."

In connection with the showing of this film, Dr. Aronovici will lecture on "The City of the Future" and point out the modern trend in planning as revealed by studies of both European and American cities.

THE CARMELITE, SEPTEMBER 3, 1931  
O'BRIEN *from page one*

Talkie censors now bar *horizontal love*, with the female below, it is announced by the Androgyne Board in L. A. That is, it is explained, in Hollywood vernacular, "couch clutches not allowed except with female bending over male, except when marriage license shows couple wedded." Another rule is of the same sort: "All love hot shots to be perpendicular." After all, you must credit the L. A. preachers with power and purity.

§ §  
A fellow named Max Cohn announces in San Francisco that he may offer twenty thousand shares of Cole-French Preferred, along with twenty thousand common, to speculators. Good boy, Max! You don't believe the world is flat.

§ §  
Babe Ruth has made his six hundredth home run of his major league career. The big boy is in bed every night at nine. The wife throws a mean bat herself.

§ §  
I saw a comet after dinner, that I can not see, again, unless I live a thousand years. The depression will be undented by then.

§ §  
Helen Wills Moody got her twenty thousand dollar legacy from James D. Phelan, and won another cup at tennis. She is the foremost paragon of beauty, brains, bodily skill and grace, and an unspoiled heart. In Greece, she would have had a statue.

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